

Fall 8-15-2015

ENG 3806-001: British Romantic Literature

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Recommended Citation

Park, Suzie, "ENG 3806-001: British Romantic Literature" (2015). *Fall 2015*. 80.
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BRITISH ROMANTIC LITERATURE
English 3806 Section 1
Fall 2015 / TuTh 9:30 - 10:45 am / 3150 Coleman



<http://www.toxel.com/wp-content/uploads/2013/11/techinart07.jpg>

Professor Suzie Park

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Office Hours: Tuesdays 10:45-12:30 and 1:45-3:30

Thursdays 1:45-3:30, and by appointment

English 3806: British Romanticism: Fragment and Ruin, Technology and Humanism

The critic Northrop Frye once remarked that the divisions between Enlightenment or Classical ideals and those of Romanticism are too arbitrary, that there is no such thing as a clean split between a cold, “reptilian” Classicism and a warm, “mammalian” Romanticism. While there may be no easy distinction, there is a remarkable lineage of transformative ideals that we can trace from the Enlightenment through the Romantic eras. Enlightenment principles of order, empiricism, productivity, and faith in technology do not simply “go away.” They feed into the very tension defining the age of Romanticism. To help us investigate the tensions between warring political beliefs and aesthetic ideals, this course examines the literature and history of British Romanticism through the concepts of “fragment” and “ruin,” “technology” and “humanism.” These complementary sets of terms help us explain how individuals might have viewed their changing roles within a large nexus of revolutionary ideas that helped mold what has been called the modern outlook. While Romanticism proper may span the French Revolution (1789) through the Reform Bill (1832), it is important to recognize the reactionary nature of Romanticism. Thus we will begin with Enlightenment philosophy in order to understand the growing interest in fragmenting (or transcending) and ruining (or deconstructing for constructive purposes) human understanding, individuality, social responsibility, and technological ingenuity.

Required Texts

Austen, Jane. *Sense and Sensibility*. Ed. Claire Lamont. New York: Oxford, 1999.

Shelley, Mary. *The Last Man*. Ed. Anne McWhir. Peterborough, Ontario: Broadview Press, 1996.

Walpole, Horace. *The Castle of Otranto: A Gothic Story*. Ed. W.S. Lewis. Oxford: Oxford University Press, 1998.

Wolfson, Susan and Peter Manning. *The Longman Anthology of British Literature*. Vol. 2A. 3rd ed. New York: Pearson Longman, 2006.

Wordsworth, William. *The Prelude: 1799, 1805, 1850*. Ed. Jonathan Wordsworth. New York: Norton, 1978.

Secondary (options for research projects)

Fenwick, Eliza. *Secresy; or, The Ruin on the Rock*. Ed. Isobel Grundy. Peterborough, Ontario: Broadview Press, 1998.

Godwin, William. *Caleb Williams*. Eds. Gary Handwerk and A.A. Markley. Peterborough, Ontario: Broadview Press, 2000.

Khan, Mirza Abu Taleb. *The Travels of Mirza Abu Taleb Khan*. Ed. Daniel O’Quinn. Peterborough, Ontario: Broadview Press, 2008.

Hacker, Diane. *A Pocket Style Manual*. 5th ed. Boston: Bedford/St. Martin’s, 2008.

Mikics, David. *A New Handbook of Literary Terms*. New Haven: Yale University Press, 2010.

COURSE OBJECTIVES

The primary aim of this course is to introduce you—through reading, writing, and discussion—to the field of British Romantic Literature. In this course, I expect that you will:

- gain a sound understanding of a range of literature from this important historical period
- gain an awareness of some of the major literary developments in Romanticism
- communicate effectively in both oral and written encounters
- reflect upon your own beliefs and consider the viewpoints and arguments of others
- review and understand scholarly literature, including articles and books
- economically incorporate and correctly document sources of ideas and information

COURSE POLICIES

LATE POLICY

Essays are due at the beginning of class. Late essays will be marked a full grade lower for every day late. Essays turned in a week past the deadline will be given a “zero.” In-class writing assignments and quizzes must be turned in by the end of class, and cannot be “made up” at a later date.

EMAILING POLICY

I want to get to know you and your work this semester. Thus I ask that you stop by my office during office hours (or other scheduled times) so that we can talk. **DO NOT EMAIL ME TO ASK FOR AN “UPDATE” ON MISSED ASSIGNMENTS, OR TO EXPLAIN AN ABSENCE.**

ESSAY FORMAT

Your paper should be paper-clipped. It must include page numbers. Format: 12-point Times New Roman font, double-spaced, with one-inch margins. Always submit your papers using correct MLA (Modern Language Association) format.

PLAGIARISM

Plagiarism will not be tolerated and will result in a failing grade on the assignment, if not for the course. I will follow the departmental policy on plagiarism:

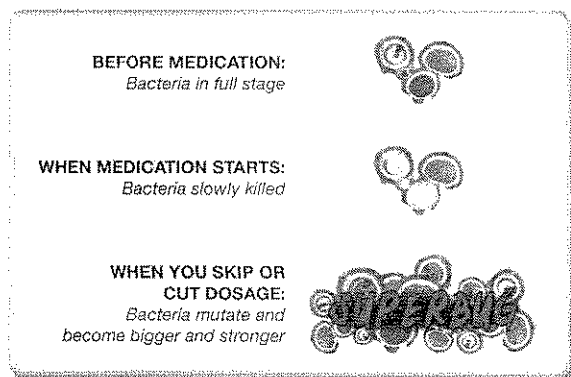
“Any teacher who discovers an act of plagiarism—‘The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one’s own original work’ (*Random House Dictionary of the English Language*)—has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments, of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office.”

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

If you have a documented disability and wish to receive academic accommodations, please contact the Office of Disability Services (581-6583) as soon as possible.

ATTENDANCE, READING, PARTICIPATION, AND GRADING

Attendance is required in this seminar. **Every class absence will result in a 1% deduction (on a 100-point scale) from the total course grade.** As this is an upper-division literature course, there will be reading aplenty. I expect every member of our class to read very carefully—whatever the volume of pages assigned—and to **be prepared for discussion.**



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GRADING

Attendance and Participation in Discussion (15%)*

Midterm Exam: 4 – 5 pages (15%)

Final Exam: 4 – 5 pages (20%)

Essay One: 6 – 8 pages (20%)

Essay Two: 8 – 10 pages (30%)

*As the illustration above shows, when you skip or cut the recommended dosage of class readings and discussions, you develop a resistance to growing stronger in your literary knowledge and acumen.

Everyone begins with a virtual 15% in the “Attendance and Participation in Discussion” category. As I mention below, you will lose a full 1% for every class period or required conference with me.

In terms of participation, there are roughly 30 class meetings, such that each one is “worth” a half-percentage point ($30 \text{ meetings} \times 0.5\% = 15\%$). If I sense your lack of preparation and an unwillingness to contribute to class discussion, I will mark a deduction of up to 0.5% per class meeting. If you do not perform well on the occasional in-class writing assignment or quiz, or if you text, I also will deduct up to 0.5% per class. **If you miss 6 or more classes, you will fail this course.**

For shorter assignments, I will use a point system, marking on a scale of 0-10, as follows:

- | | |
|------|---|
| 9-10 | = excellent work that is strongly engaged, on-topic, and very well-written |
| 7-8 | = satisfactory work that is on-topic and cleanly written |
| 5-6 | = work that shows little engagement, is off-topic, and is hurriedly written |
| 0-4 | = work that shows little understanding of the topic and is too short |

Professor Park / Fall 2015 / English 3806-001: *Schedule of Classes*—subject to revision

L = Longman Anthology of British Literature, Volume 2A: The Romantics and Their Contemporaries

For each class period, you need to have carefully read and be prepared to discuss the assigned selections in their entirety in the Longman text, starting on the page number given. I will note any exceptions.

WEEK ONE

T 8/25/15 Introductions; **ENLIGHTENMENT vs. ROMANTICISM**

- Alexander Pope, from *Essay on Man* (handout)
- William Wordsworth, from *The Prelude* (handout)

Th 8/27 **POTENTIAL AND LOSS**

- Thomas Gray, “Elegy Written in a Country Churchyard” (handout)
 - Marilyn Gaul, “People during the Romantic Age,” from *English Romanticism: The Human Context* (1988) (handout)
-

WEEK TWO

T 9/1 **EMOTION AND CONTAGION**

- William Wordsworth, “Sonnet on seeing Miss Helen Maria Williams Weep at a Tale of Distress” (handout)
- Charlotte Smith, “The Dead Beggar” (L 88)
- Joanna Baillie, “Introductory Discourse” from *Plays on the Passions* (L 357)

Th 9/3 **ENCLOSURE AND RUIN**

- William Wordsworth, *Michael: A Pastoral Poem* (L 433)
- Georges Bataille, “The Notion of Expenditure” (handout)

FRIDAY 9/4—Deadline to drop course without a grade

WEEK THREE

T 9/8 **ENCLOSURE AND POETICS**

- John Clare, “The Moors” (L 918) and “‘I am’” (L 917)
- William Wordsworth, from “Preface to *Lyrical Ballads*” (L 408)

Th 9/10

- Samuel Taylor Coleridge, “THIS LIME-TREE BOWER MY PRISON” (L 574)
 - William Wordsworth, “Prefatory Sonnet” (“Nuns fret not”) (L 449)
 - John Keats, “Incipit altera Sonnet” (“If by dull rhymes our English must be chained”) (L 950)
-

WEEK FOUR

T 9/15 **THE SUBLIME AND THE BEAUTIFUL**

- Edmund Burke, from *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful* (L 33)
- Mary Robinson, “Ode to Beauty” (L 267)

WEDNESDAY, 9/16

→ **LECTURE (strongly recommended): Dr. Angela Smith, 6pm, Doudna Lecture Hall**
“Lost Limbs: Digital Amputation and Disabled Moves at the Movies”

Associate Professor of English and Gender Studies at the University of Utah, Dr. Angela Smith is on the cutting edge of film studies and critical disabilities studies. She has published *Hideous Progeny: Disability, Eugenics, and Classic Horror Cinema* (Columbia University Press, 2012).

Th 9/17 **FRAGMENT**

Samuel Taylor Coleridge, “Kubla Khan: or A Vision in a Dream” (L 614)
Dorothea Veit-Schlegel, “Dedication to the Publisher” (handout)

WEEK FIVE

T 9/22 **RUINED WOMEN**

NOVEL: Jane Austen, *Sense and Sensibility*:

- Volume I, Chapters I – XI (pp. 3 – 44)
- Volume II, Chapters V - XI (124-172)
- Volume III, Chapter XIV (283-289)

Th 9/24 **RUINS AND THE PICTURESQUE**

- William Gilpin, from *Three Essays on Picturesque Beauty, on Picturesque Travel, and on Sketching Landscape* (L 41)
- Percy Bysshe Shelley, “Ozymandias” (L 823)
- John Ruskin, from *Modern Painters* (L 59)

WEEK SIX

T 9/29 **THE GOTHIC**

- **NOVEL:** Horace Walpole, *The Castle of Otranto* (Prefaces - Chapter 3)

Th 10/1 Horace Walpole, *The Castle of Otranto* continued (Chapters 4 - 5)

WEEK SEVEN

T 10/6 **THE POET**

- William Wordsworth, **Part One of *The Prelude* of 1799**

NOTE: There are three different versions of *The Prelude*: 1799, 1805, and 1850. Read Part One of the *Two-Part Prelude* of 1799 in the Norton edition of *The Prelude*, edited by Jonathan Wordsworth.

Th 10/8 **NO CLASS:** Dr. Park will be away at a conference.

- continue reading *The Prelude* of 1799

WEEK EIGHT

Tu 10/13 **THE BEGGAR**

- Wordsworth, Book 7, **lines 589 – 741**, of *The Prelude* of **1805** (Norton ed.)

Th 10/15

- Wordsworth, “Animal Tranquility and Decay” (L 403)
-

WEEK NINE

T 10/20 **No class:** open office hours with Professor Park

Th 10/22 **MID-TERM EXAM**
(Dr. Park will be away at a conference.)

WEEK TEN

Tu 10/27 **REVOLUTION**

- Edmund Burke, from *Reflections on the Revolution in France* (L 103)
- *Marie Antoinette* (film clip)

Th 10/29 Mary Wollstonecraft, "Introduction," *Vindication of the Rights of Woman* (L 283-86)

WEEK ELEVEN

Tu 11/3 **APOCALYPSE AND THE WEATHER POEM**

- George Gordon, Lord Byron, "Darkness" (handout)
- Jonathan Bate, from "Living with the Weather" (handout)
- Keats, "To Autumn" (1819)
- Coleridge, "Frost at Midnight" (1798)

Th 11/5 **NOVEL: Mary Shelley, *The Last Man*:**

- Introduction - Volume I, Chapters I - II (pp. 1-27)
- Volume 2, Chapter XIII (143-158)

(Friday 11/6—Deadline to withdraw with a "W")

WEEK TWELVE

Tu 11/10 *The Last Man*: Volume 3 entire (249-367)

Th 11/12 **POD PEOPLE**

- Karen Swann, from "Romanticism and the Insistence of the Aesthetic: Shelley's Pod People" (handout)
- P. B. Shelley, from "Triumph of Life" (1822) (handout)
- P. B. Shelley, from "The Witch of Atlas" (1820, p. 1824) (handout)

WEEK THIRTEEN

11/17-11/19 Individual conferences held in my office, 3030 Coleman

M 11/23 – F 11/27 Thanksgiving Recess—ENJOY!

WEEK FIFTEEN

T 12/1 Lord Byron, Canto I, stanzas 86-94, from *Don Juan* (L 750-52)
Wordsworth, "Nutting" (L 425)

Th 12/3 William Wordsworth, "The Thorn"

WEEK SIXTEEN TTh 12/8-12/10 to be announced

WEDNESDAY, DECEMBER 16th (8:00-10:00am) FINAL EXAM and PAPER DUE